

# The New Parisian Tea Gowns Are Loose and Luxurious.

By Nina Goodwin.

Hardly Any  
Change from  
the Big,  
Comfortable  
Sleeves of  
last Year.

PARIS, Oct. 31.—Women who revelled in their luxurious loose-sleeved tea gowns last year and enjoyed their picturesque effect will be charmed to know that in this year's models the change of sleeves is hardly perceptible.

Of course sleeves are smaller in tea gowns, just as they are in all of this winter's garments. But that pinched look that so many women dreaded with the advent of tight sleeves is relieved with all sorts of pretty frills and draperies. Bengaline is a very popular material for tea gowns, though a great many of the heavy silks are used, too, in making the elaborate ones. Cashmere, which has become so popular during the last year, lends itself so well to the lines and curves of tea gowns that it too comes in for a great share of popularity.

One of the prettiest tea gowns that I have seen this year was made of lavender cashmere over taffeta of the same shade. It was cut princess and fastened at the left under arm seam. Above the waist line at the front it was draped slightly and had a pointed yoke of hyacinth pink satin that was laid in horizontal folds. The back was princess, with the full godets inserted at the waist line. They merged into quite a sweeping train. The same pointed yoke effect of pink satin was

repeated at the back. Over the shoulders went bretelles of pink satin that reached nearly to the bottom of the tea gown, back and front. They were covered with deep cream lace applique. The collar was a high straight collar of the pink satin laid in folds and it was bordered with a high frill of deep cream lace. The sleeves were close fitting, with but little fullness at the top, and were finished at the hand, with a frill of lace. Velvet ribbons in a shade of deep heliotrope came from the under arm seams and tied in a long bow at the front.

A tea gown that was designed especially for an elderly woman was made of prune colored Liberty satin. It had a front of bengaline in broad cream, and old gold stripes cut with a seam at the front so that the stripes formed a V. Over this seam there was a broad box plait of the prune satin that commenced at the bust line, sloped a trifle narrower at the waist line and fell loose to the bottom of the gown. The back was made princess, with full gores inserted at the waist line that merged into a long train. There was a pointed yoke at the back, of the striped silk, with a seam at the middle so that the stripes formed a V. Around the bottom of the yoke back and front there was a trimming of Persian passementerie worked in soft rose color and gold. The collar was a continuation of the yoke and was cut with two high points at each side edged with frills of deep cream mousseline de sole. The sleeves were long, close-fitting, of prune satin, slightly flared at the top. They were finished with pointed cuffs of the striped silk. A cord of twisted prune silk and gold threads ending with tassels was tied loosely around the waist and knotted at the front.

One of the very rich tea gowns that was worth

all the gold that its coloring suggested was built of primrose bengaline and was trimmed with deeper yellow chiffon. It was made with a broad Watteau plait at the back that commenced at the bottom of a round short yoke. The sides of the tea gown fitted closely into the curves of the figure and at the front the fullness was laid in six narrow flat plaits that were allowed to flare from the yoke. The yoke was of white satin covered with deep cream lace applique. It was bordered with a deep frill of the deep yellow chiffon that was spangled with gold. At the front of the yoke the chiffon was knotted in a butterfly bow and held with a tiny brass buckle. Three full ruffles of the chiffon trimmed the bottom of the tea gown. They were arranged to form scallops and were caught with tiny brass buckles at each point. The sleeves were long and without fullness. They were finished with a frill of the chiffon at the hand. The collar was a continuation of the satin and lace yoke. It was mounted by frills of the yellow chiffon.

One of the prettiest of the cashmere wrappers shown me was in deep cream over cream taffeta. It was cut princess with a full front of the cashmere gathered and trimmed, with entre deux of deep cream valenciennes lace. A graduating flounce of the cashmere trimmed the bottom of the tea gown. It was ten inches broad at the front and increased in width gradually until it became twenty-eight inches wide at the middle of the back. A narrow frill of cream valenciennes trimmed the heading of the flounce. There was a big square collar at the back that formed broad reverses at the front. It was trimmed with entre deux of the valenciennes, and a frill of the same lace gave a finish to the edge. The sleeves were long and close fitting and were trimmed with frills of lace at the wrists.

## HOW TO DRESS YOUR SERVANTS.

THE fashion on dressing one's servants changes just as other fashions change. From the simplest household, where only one "maid of all work" is kept to one of the places of the rich, where there is an army of servants, the rule is the same.

The proper and accepted costumes for a working girl to wear are: In the morning a neat and tidily made calico or gingham gown made on a tight-fitting lining, with no trimming or ruffles or lace of any kind; skirt and bodice in one, and with this a long, full white apron, with broad strings tied in a bow in the back. While she is about her work in the kitchen or sweeping or dusting, she should have a checked gingham apron, which she should wear over her white one, and which can be easily removed when called upon to open the front door or attend the bell, or perhaps be sent on an errand in the street.

In the middle of the day, after the luncheon or early dinner, and she has finished her dishes, she should be called upon to go to her room, tidy her hair and change her gown for a perfectly simple black one, in any material, provided it is not trimmed with lace, satin, ribbon or any furbelow whatever. With this gown she should wear a turned down white collar and neat bow of ribbon at the throat, a long, white muslin apron with broad hem and strings.

In some houses the maids are supplied with aprons and collars and cuffs, but when this is not done very little is added to the expense of the girl.



Primrose Bengaline Trimmed with Yellow Chiffon.

## The ... Picture Gallery.

THE long and bitter political battle is over. The man has been chosen who is to stand at the helm and guide the destinies of GREATER NEW YORK.

But we still lack a figurehead. We have outgrown the timeworn Father Knickerbocker, with his baggy breeches and three-cornered hat, beloved by the cartoonist. It is no longer the little island of Manhattan to be considered, but also Long Island, Staten and Westchester, and we need a figurehead that, like the famous Musketiers, stands "one for all, and all for one."

On the first page of this issue is the stately figure of Manhattan, the Indian maiden of the bygone centuries, gazing with startled eyes at the prophetic vision of the future of the little island, so long the home of her warrior ancestors.

Page twelve leaps forward a few hundred years, and the Borough of Bronx is typified by the most modern of up-to-date girls, such a one as you can see any day on the golf links of old Westchester—a happy, healthy, self-reliant American girl.

Long Island, with its two royal named counties of Kings and Queens, is portrayed on page thirteen. Long Island stands for so much that typical figurehead is a puzzling proposition. Has it not got bicycles, baby carriages and Brooklyn? Timmy Woodruff, Paddy Gleason and Coney Island? It is indeed the home of stalwart kings and beautiful queens.

Lastly, on page sixteen, the Borough of Richmond, or little Staten Island, sits like a warder at our gates gazing seaward, where for so many years her faithful beacons have safely guided the commerce of the world to our very threshold.

### Frank Daniels and "The Idol's Eye."

(SEE PAGE 13.)

THERE is a decidedly Hoytian flavor about the names given the characters in "The Idol's Eye," the new comic opera by Harry B. Smith and Victor Herbert, which Frank Daniels is now presenting at the Broadway Theatre.

To Mr. Daniels is given the role of an audacious American aeronaut and the name of Abel Conn. As the chief task of this adventurous American is to gain the confidence of the various important personages with whom he comes in contact during his peregrinations around the world, and also to humbug them from the moment he makes his first entrance upon the scene right along until just before the curtain descends upon the finale of the opera, it will be recognized readily that the title is sufficiently suggestive to make clear the peculiarities of this character, in which, it may be said en passant, Mr. Daniels has scored a success.

It is in India that the action of the story told in the opera occurs. Abel Conn drops off for a brief rest in his race around the world against time. He rescues from attempted suicide a bibulous Scotchman whose kleptomaniac instincts are seemingly unconquerable, and, according to ancient Hindoo law, he is held responsible for all that the suicidal Scot has done or may do. The theft from a rich and powerful rajah of a priceless ruby is traced to the Scotchman, and Conn is called upon by the authorities to return the ring.

Hearing that the eye of an idol in the Temple of Juggernaut contains an exact duplicate of the required ruby, Conn secures a stay of proceedings and takes the trail for the temple. Of course if the valuable gem was found at once the opera would end at the first falling of the curtain. It is carried on for three acts, and then as the audience is getting anxious about the time schedules for suburban trains the royal red ruby is found—not in the idol's eye, but in one of

Conn's pockets. Pretty girls in daring and dazzling costumes run on and rush off the stage in astonishing numbers; the music is tuneful and the lines are bright.

What more can you ask in comic opera?

### The New Hamlet.

(SEE PAGE 13.)

ENGLISH dramatic critics are now asserting that the successor to Edwin Booth has been found. Not since the retirement of Booth has there appeared on the stage a Hamlet who, in his physique and action, so well interpreted the popular conception of the melancholy Prince of Denmark as Mr. Forbes Robertson, now playing at Henry Irving's Lyceum Theatre.

Forbes Robertson's Hamlet was a success from the first night, and he is now being strongly urged to take his company to America, where, by the way, Hamlet has always been a greater favorite than in any country in Europe. Forbes Robertson looks something like Booth, but is even more slender and delicate. He has a splendid face and a beautifully modulated voice. He is tall and thin, his legs are slight, his fingers long and his hands attenuated. As he appears on the stage you would think him a man of great intellectual power in the last stages of some wasting disease, precisely the kind of individual that Shakespeare had in mind when he wrote his masterpiece.

### From Society to Vaudeville.

(SEE PAGE 12.)

ONE of the theatrical sensations of the past season has been the debut in the vaudeville ranks in San Francisco of two well-known society women. They are Mrs. Marshall, who has assumed the stage name of Lillian Leslie, and Don M. Cann, who has found her own name sufficiently romantic. Both are handsome women, one of the pronounced brunette type and the other a blonde. Miss Don is nearly six feet tall and her companion is but an inch or two shorter.

Now that they both seek world-wide fame they will soon be heard in New York. They sing descriptive "nigger" songs a la May Irwin.

### Remarkable Photographs of Anna Held.

(SEE PAGE 12.)

A PARIS photographer has shown that a lily may be gilded with much success. Two of his latest photographs of Anna Held are simply dreams of loveliness, but alas! they do not look much like Anna. Everybody is willing to admit that she is beautiful, but they will hardly accept these as faithful likenesses of the popular French actress.

### A London Photographic Fad.

(SEE PAGE 13.)

A CLEVER London photographer is able to make an angel out of most any ordinary mortal. The photograph of Miss Morton, now appearing in "The Mermaids" at the Avenue Theatre, London, is a sample of the latest photographic fad in England. Miss Morton is made to resemble a very ethereal creature floating away on the crest of a fleecy cloud.

### The "Bacchante's" Successor.

(SEE PAGE 12.)

THE pedestal upon which Macmonnie's poor old Bacchante stood in Boston, and from which she was removed because the people of the Hub thought she was immodest, has a new occupant. The figure is called "The Spirit of Research," and is the work of Fernando Miranda, the president of the American Sculpture Society. Her graceful figure is heavily draped, and she will probably be permitted to stand in peace.

### Whims of Dame Fashion.

White marabout is used on children's white felt hats, it is so light, airy and delicate.

Some of the latest materials shown are corded silks and wool poplins, with changeable effects, produced by the mixture of colored silk and wool.

The newest shade of blue is best described as the shade of cornflower when it has begun to fade.

Bright colors are seen this year in the gloves. Vivid reds, greens and blues are shown in great variety.

On account of the popularity of the Russian blouse handsome belts are very much in demand. Some beautiful designs are shown in hammered silver and gold, set with mock jewels.



Of Old Rose Bengaline.



Lavender Cashmere Over Taffeta.



Deep Cream Over Taffeta.

Cleveland's Baking Powder, used by housewives for 28 years. Those who have used it longest praise it most.

Cleveland Baking Powder Co., New York.